

KERAMIC STUDIO

Vol. VI, No. 9

SYRACUSE, NEW YORK

January 1905



WE begin in this issue the series of articles on Potteries and Porcelains at the Louisiana Purchase Exposition starting with Rookwood which with its two Grand Prix stands at the head of the list of art potteries in the United States. Grueby also received a Grand Prix and there were other awards which we will give later, but the potteries which will be mentioned after Rookwood will not be in the order of their importance but as the illustrations and other data can be prepared for publication. Many of the small individual exhibits in the Art Palace, too small for an award at the exposition, yet give promise of more interest and importance in an artistic way than many other large ones, which received the attention of the jury in the buildings of Varied Industries and Manufactures.

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KERAMIC STUDIO issued a very attractive poster for the Christmas number, the design being given reduced on the cover of the December issue. This was printed in four colors, buff, light brown, dull red and olive green after a color scheme by Mrs. Marie Crilley Wilson, the design being a combination of the first prize design of child's set by the same artist and the second prize design by Miss Austin Rosser. We have had so many inquiries for these posters that we have had an extra number printed which will be mailed to any subscriber on the receipt of ten cents.

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Mr. Edwin A. Barber, the Curator of the Pennsylvania Museum, has just issued a book of "Marks of American Potters," which will be invaluable to collectors and to all people interested in the history of American pottery. The book is the result of long researches and study, and very thorough, as will be expected by people who are familiar with Mr. Barber's former publications. The history and development of the manufacture of industrial as well as art wares in the United States is followed, in the different sections of the country, up to the present time and the faithful reproductions of all marks used by different potteries will allow collectors to classify their specimens, and to determine at a glance the time of their production.

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Subject for monthly competition ending Jan. 15, 1905—The Cicada (see November KERAMIC STUDIO).

Subject for monthly competition ending Feb. 15, 1905—Naturalistic Study (see December KERAMIC STUDIO).

Subject for monthly competition ending Mch. 15, 1905—Convolvulus or Morning Glory. Decorative treatment for water pitcher. First prize, \$6.00 Second prize, \$4.00

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The plate design by Miss Mary Overbeck in the Christmas KERAMIC STUDIO was ascribed by mistake to Miss Margaret Overbeck.

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We hope to be able to publish the pottery and porcelain awards at the St. Louis Exposition in the February number of KERAMIC STUDIO.

A Handbook of Plant Forms, by Ernest E. Clark. John Lane, Publisher.

John Lane publishes a volume of interest to art students in Ernest E. Clark's "Handbook of Plant-Forms." The book contains 100 full page plates comprising nearly 800 illustrations. An introductory study is furnished of leaf forms, with an explanation of the accepted names. The author has refrained from supplementing the plant drawings with decorative designs based upon them, in the belief that no check should be put by such suggestions upon the originality of the student. An introduction discusses the treatment and conventionalization of form. The author recommends careful examination and study from nature of any plants chosen for treatment, so thorough that at any given time no difficulty would be experienced in making a drawing from memory. The book supplies a help in directing students of design toward the proper conventionalizing of plant forms, and away from the odium of mere naturalistic treatment. The author is Art Master of the Derby Technical College, and National Silver Medallist in ornament and design. The KERAMIC STUDIO can thoroughly recommend these drawings of flowers not only to the student of design but to the naturalistic painter.

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We very much regret that by an oversight we omitted to give Mrs. L. Vance-Phillips credit for the introduction of the flesh palette formula given in the treatment of the figure study "Dawn" by Harriette B. Strafer, published in our October 1904 number. When this formula was first published in June 1899 KERAMIC STUDIO, it was stated that it was Mrs. Vance-Phillips' formula, and we take this opportunity of correcting the omission in our October number, as Mrs. Vance-Phillips is entitled to all credit for originating the formula.

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BRUSH WORK

W. P. Jervis and F. H. Rhead

LESSON 6—HINTS ON SKETCHING BIRDS

THESE drawings may be made on tinted paper and the form of the bird painted in its natural color and then outlined as shown, or if as Figs. 9 and 10, follow the masses and paint in natural colors. Fig. 3, 4 and 10, give a good idea of how the Japanese express form in a few strokes, as also do 1, 6 and 7 for quick sketching. Fig. 10 would make a good border if repeated at certain intervals and a frog might be used in place of the chick. Here is a suggestion for a color scheme: Let the background be a warm and rich sage green, the goose in white with blue head and orange beak and feet, outlined as shown in dark grey or black. The frog should be brown with conventional grass at the back treated very simply.

The bird panel is suitable for either pyrography or pottery. For underglaze pottery treatment, make the sky behind the clouds a pale yellow, leaving the sun and rays white. The clouds should be a pale heliotrope inclined to warm grey, which can be obtained by adding about one seventh yellow to the heliotrope or "unique." The poplars are a warm olive and the other trees sage green. The bird in a dark cold green with red circle on head and orange beak and legs.



TREATMENT FOR POPPIES (Supplement)

T. McLennon Hinman

THIS study is painted on a light tinted paper, and the paper should be considered much as the background would, were the same study done on white paper, as for instance, a greenish tint for red and yellow flowers; for blue or purple a tan shade; white or such flowers as require accent a cold greyish tint.

The poppies are done in three shades of red carmine, safflower and vermillion, for the shadow tone carmine and Van Dyke brown, for the light and half-tone safflower. These colors are used as a ground and no white is used until the study is covered. Then vermillion and white for the high light and safflower and white for the middle tone. When this is quite dry a very brilliant color may be obtained by using safflower clear as a wash over the whole flower.

The greens are made by using three colors and these three

colors will prove satisfactory for all greens, and all greens are most difficult to those who paint in a medium with which they are unfamiliar.

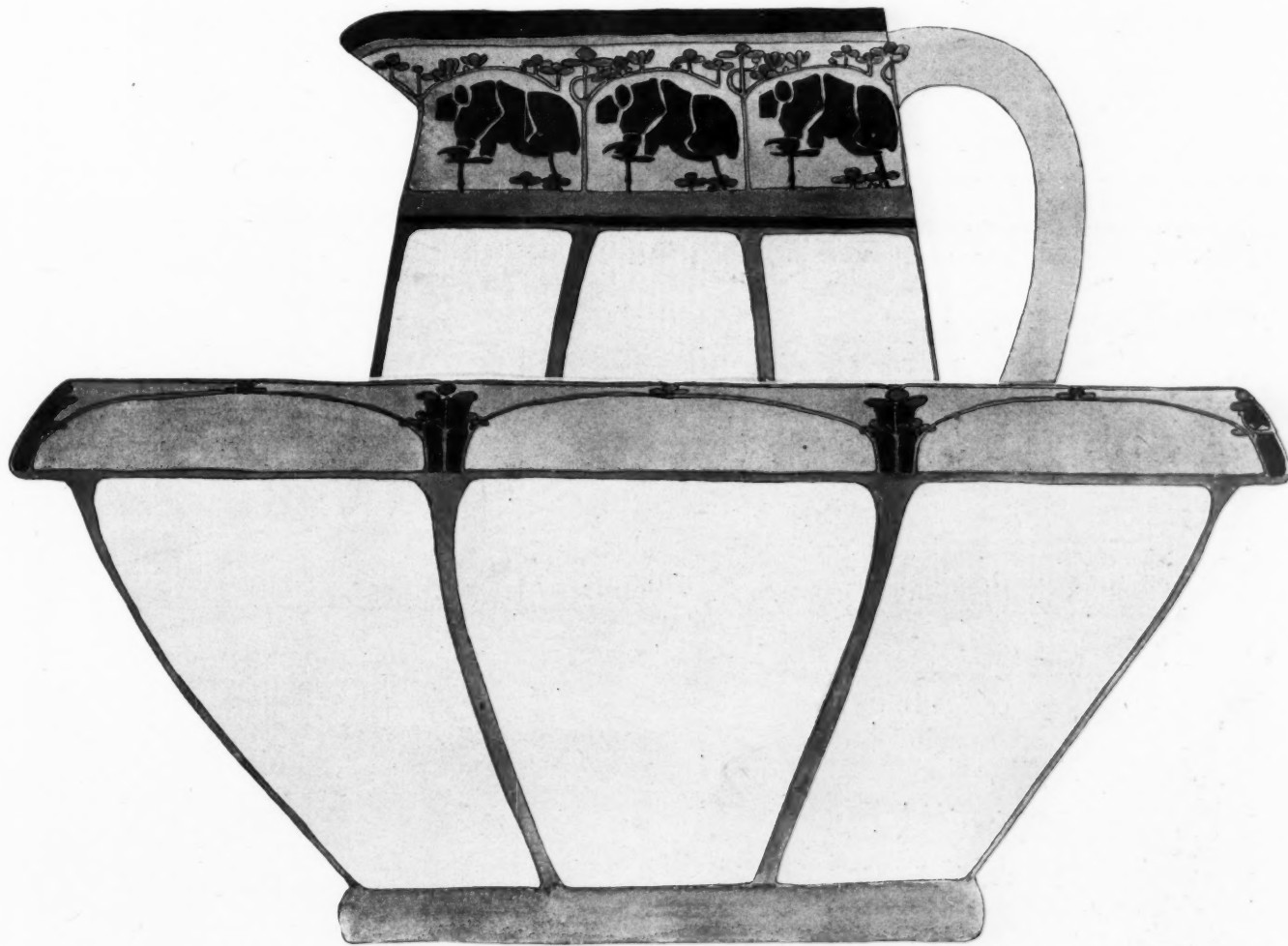
Indian yellow, Prussian blue and Payne's grey. These will give any shade desired for a middle or dark tone; for the lightest or a shade that is of a blueish cast, emerald green, lemon yellow and white. Van Dyke brown, carmine or burnt sienna may be used to vary the shade.

The same colors as the half tone for leaves may be used in a background for any flower.

The background for this study may be any color, yellow or blue, Payne's grey or Hooker's green, brown, pink, and burnt sienna with blue.

The brushes are eight and ten square shaders and the same numbers pointed shaders.

A more complete article on water color painting by Mrs. Hinman will appear in one of the coming issues.

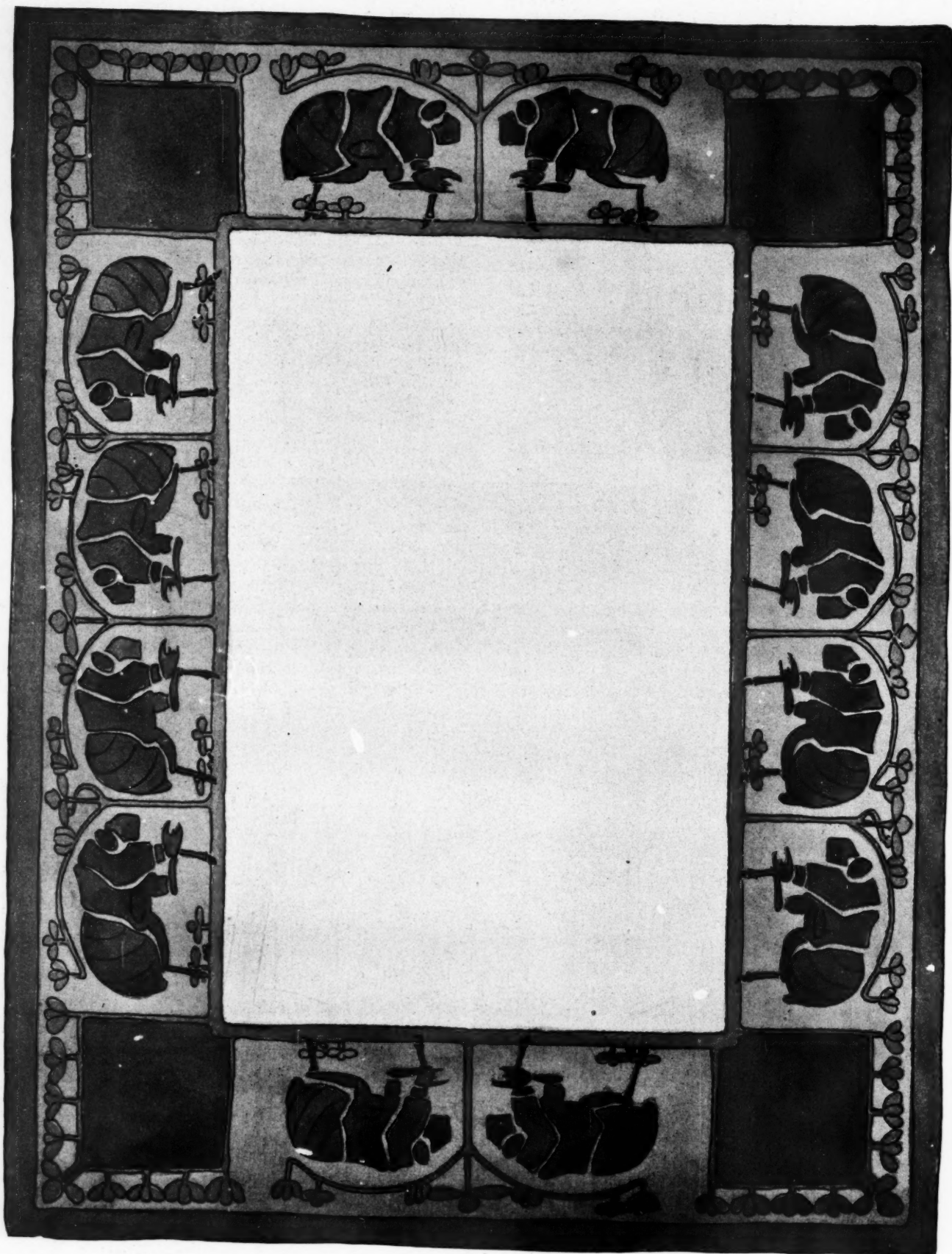


WASH-BOWL AND PITCHER—MARY OVERBECK

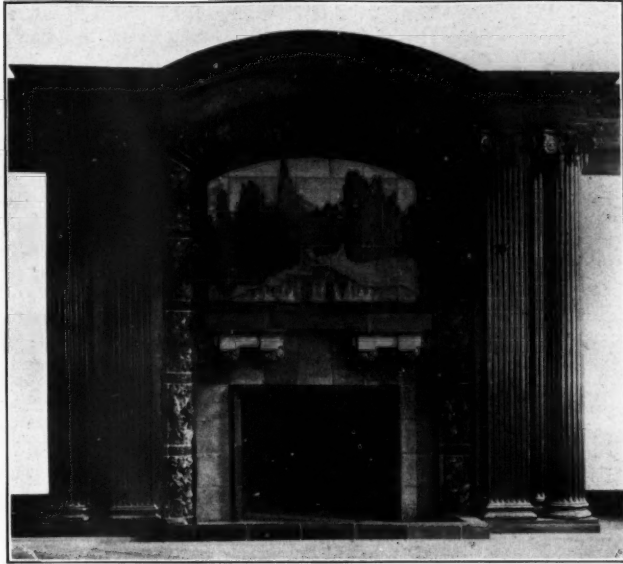
THIS set is to be executed in a harmony of yellows. First tint the set an ivory tone. The background of the border should be yellow lustre. The dark bands and locust shells

in yellow brown lustre over brown lustre. The Hydrangea blossoms and stems in yellow brown lustre.

Outline all in gold.



WASHSTAND TOP IN TILES—MARY OVERBECK



FIREPLACE AND MANTEL—ROOKWOOD

LOUISIANA PURCHASE EXPOSITION CERAMICS

ROOKWOOD POTTERY.

THE short intervening time between the Pan-American and the Louisiana Purchase Expositions has been sufficient to see spring into existence a flock of imitating potters like mushrooms after a rain. These are copying either Rookwood or Grueby, with more or less success but still these names of national renown remain preeminent and it will take something more than imitation to throw them into the shade.

Even this short space of three years has brought new developments in the art of Rookwood. Not only has their mat glaze, used in combinations with indiansque designs, been

improved in texture and applied most successfully to tile and other architectural effects, but a new mat glaze has been developed which admits of painting in underglaze on the biscuit. Through this mat glaze, called "vellum," the painting in all its exquisite details and subtle shades is seen as through a fine ground glass, the surface being absolutely without gloss. Technically it would seem that the mat glaze on pottery could develop no further. As Rookwood never stands still, we may then look for developments in unexpected quarters when next it appears before the public with a "tour de force." For ourselves, though we admire the technique of these mat effects, we regret that the real excellence of the work executed in the more brilliant glazes should rather be overshadowed by the prevailing "fad." In the Rookwood exhibit at the Exposition, a number of fine examples of these brilliant glazes still held the lead artistically, notably some pieces designed by E. T. Hurley, a large vase in an exquisite shade of yellow or rather yellow brown with a flock of geese in white, and another vase shaded from a cream tone to a grey blue with dark grey blue and olive toned fish. A vase in white dogwood blossom light yellow at the top and, back of the design, black shading to a soft toned blue, signed J. D. W., was also most successful, as well as a lamp in greens with bird decoration by the Japanese artist

Perhaps the most attractive work in the mat glazes combined with straight line or indiansque ornament, was from the designs of E. T. Hurley and H. D. Wilcox. A lamp in yellow browns with a variant of the greek fret design, by the latter artist, was particularly attractive.

Many of the Rookwood artists were represented in the Art Palace as well as in the regular exhibit in the Varied Industries building. Matt A. Daly, Edw. Diers, E. T. Hurley, Sturgis Lawrence, Laura Lindeman, Marianna Mitchell, Fred Rothenbusch, Sallie Toohey, Harriet E. Wilcox, were all honored by selections from their work by the jury. The work of Miss Toohey deserves special mention for the originality and bold-



VASES—ROOKWOOD POTTERY

ness of her design which is conventional in treatment and particularly well adapted to treatment in the mat glazes.

Many pilgrims from the Exposition stopped at Cincinnati on their return to see the work in its birth-place and the trip was perhaps more satisfying than the formal exhibit at St. Louis, for the personal always lends interest and in this case the surroundings are of unusual attraction. The pottery is perched on top of a high hill like a rook's nest on the tree top, so high indeed that the visitor returns again to the city's level by an elevator car descending an incline plane; as the city is hid from view by an intervening cloud of smoke and vapor, one feels somewhat like Dante descending into Inferno.



FIREPLACE AND MANTEL—ROOKWOOD FAIENCE

The quaint low buildings of Rookwood with their grey brown stucco and brown woodwork outlined against the sky and surrounded by clouds of smoke so that the city is seen always as through the mist, seem the very home of inspiration and the interior is as attractive as the exterior, apart from the works of art therein contained. By the courtesy of the manager, Mr. Taylor, the visitor is conducted through the pottery and shown the entire process of building the finished vase, from clay to glaze. There are no secrets here except in the laboratory. Here is the machinery for preparing the clays and glazes, here the wheel and moulds. Here are the rough sketches and the finished work, the large architectural pieces in process of construction as well as the cabinet pieces of less size but equal value. To the favored are shown the museum of pieces exchanged with other potters and potteries; the experiments in flambé red and crystalline glazes made as far back as 1900, pioneer work in this country, along which lines Rookwood has not cared to follow except in an experimental way and as a

sort of relaxation and amusement for the chemist, the natural development of the original line of Rookwood being sought rather than an extraneous effect which would necessitate an



MODELLED BORDER USED IN FIREPLACE—ROOKWOOD

entire departure from the present methods and a break in the logical sequence of Rookwood's artistic growth, the architectural work and artistic tiling being at present the natural and gratifying culmination of its efforts. For the present, at least, Rookwood leads the ceramic world in America.

[TO BE CONTINUED]

COLOR SCHEME OF CHRYSANTHEMUM

Sara W. S. Safford

A WHITE chrysanthemum against a grey green background is always a happy combination whether for a vase or tile. For a grey in this flower use violet and yellow deepened with dark green. The centre may be kept warm with yellow. For a yet more delicate grey in lightest flower, pearl grey with a touch of violet may be used.

If one desires to have a delicate pink or yellow chrysanthemum a thin wash of rose or yellow may be applied for the second firing and the sharp detail touches added in for third firing.

In nearly all cases the worker will arrive at happy results if he is careful to keep his lights and shadows in the first painting and then use the clean pure color in after paintings.

Use violet with cool greens in the "laying in." With the yellow chrysanthemums warm brown greens would be happy. Use pearl grey, violet and dark green in the background.

OLDER THAN THE CHINESE

WE often point to the Chinese as the oldest existing nation, but there is abundant evidence that the cliff dwellers of the southwestern United States are much older. The very name of the race has perished, but houses of this strange people have been found on the wildest and most inaccessible of mountain sides.

The pottery from these long wrecked homes suggests Egypt, as do the inscriptions found. Mummies, bodies wrapped in cloth and feathers from the breasts of turkeys have been dug from burial places among the cliffs, and there is a general resemblance to the oriental type.

There is good reason to believe that these people were blooded relatives to the inhabitants of the land where the Nile is god and that they antedate the pyramids.

If the human race did not start on this continent there is every reason to believe that it made its appearance here very early in the game.—*Boston Morning Globe*.



CHRYSANTHEMUM—SARA WOOD SAFFORD



SOME QUOTATIONS WITH GIFTS

With a *pocketbook*: "We must expect change"—*Dickens*.

A *cigar box*: "Our best remains are ashes"—*Horace's Odes*.

A *cigarette case*: "Swift as a shadow, short as any dream"—*Midsummer's Night Dream*.

A *tobacco jar*: "The man who smokes thinks like a Sage, and acts like a Samaritan"

A *tea cup and saucer*: "We'll tak a cup o kindness yet, for days of Auld Lang Syne"

A *Racquet case*: "You shall be welcome, Madam, to my Court"—*Henry V.*

A *shaving cup*: "Much ado about nothing"

A *tea urn*: "The bubbling and loud hissing urn, throws up a steamy column, and the cups that cheer, but not inebriate, wait on each"

A *salad bowl*: "Let onion atoms lurk within the bowl, and half suspected animate the whole" or "The tender lettuce brings on softer sleep"

A *stein*: "Drink fayre, Don't swayre, Long live the king"

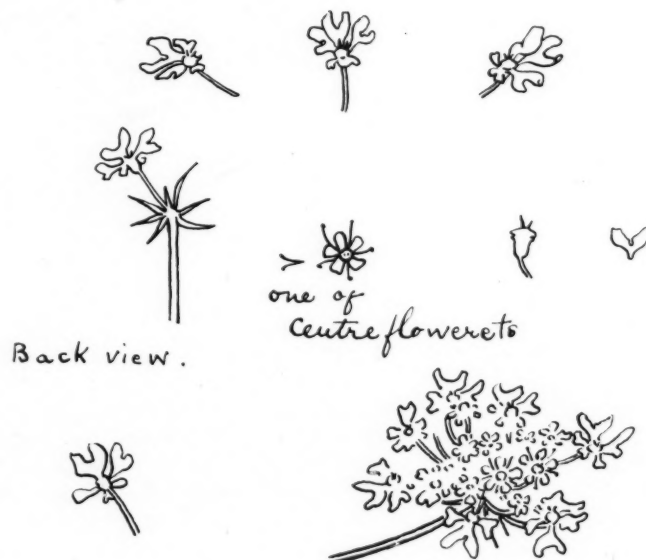
A *tankard*: "Its a long tankard that cannot be refilled"

A *bon bon dish*: "A dish where sweets compacted lie"

A *pair shoe buckles*: "We must go together"—*Dickens*

A *frame for a child's picture*: "Her angel face as the great eye of Heaven shynd bright, and maketh sunshine in each shady place"—*Spencer's Fairie Queen*.

Silver shoe buckles for a child: "O happy earth, whereon thy innocent feet doe ever tread"—*Spencer's Fairie Queen*



STUDIES OF HEMLOCK

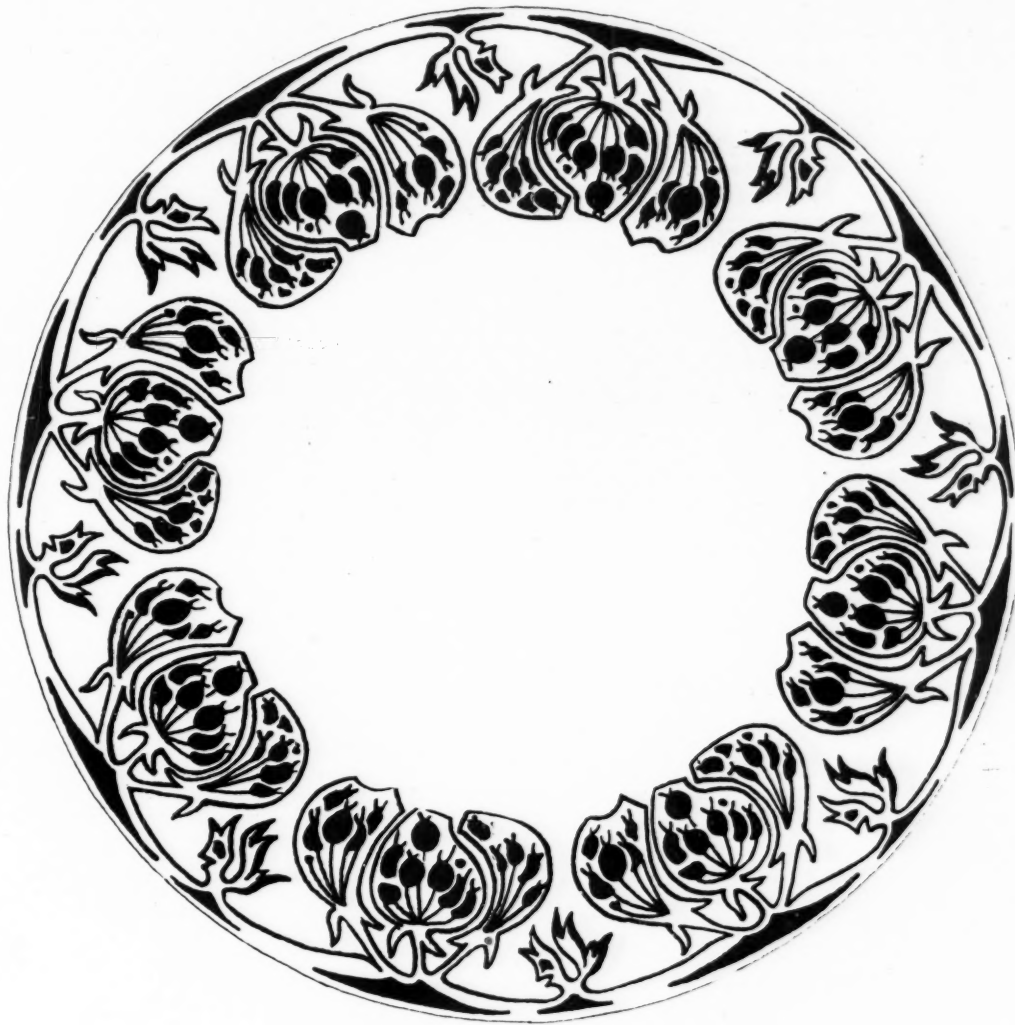
PASTE FOR RAISED GOLD

IN the first place, the beginner should always buy the best make of paste, oils, brushes, etc., and have plenty of good brushes of the right kind; it is hard enough to do good work at the start with the best of everything. One hears it said that such and such old things will do for a beginner, when really the latter needs every possible aid more than a practised hand who can make shift with poor materials and poor tools when no better are to be had.

What is needed, then, for good paste work is the following: A vial of paste in powder, a bottle of fat oil of turpentine, an ounce of oil of lavender, pointed water color sable brushes, 00

on it and turning it over as before, if you find it stiffens too much, add a little more lavender and mix as before until the paste is thick and creamy and when turned over stays "put" and does not flatten out and yet is soft and easily workable; if it seems too thin, breath more on it and mix until it stiffens.

Take a little lump on the tip of your brush, do not allow the paste to work up any considerable distance into the brush as you will then find the brush spread and you can not make a fine line or dot. If you wish to make paste dots, just touch this lump of paste to the china, holding the brush at right angles to the surface, draw it straight up and it will leave a round dot with perhaps a little point at the top which will settle down, or



HEMLOCK—MARY THOMAS

To be executed in gold and red or gold and green.

and 0, flat sables 1 and 2, a horn palette knife, a piece of ground glass 6 x 6 inches and a clean paint rag. The two fine brushes are for lines and dots, the flat sables are for large modeling.

Take some of the powdered paste on your ground glass palette, mix it with fat oil just enough to hold it together, rub it and turn it over with your horn palette knife, breathing on it at intervals. This breathing is of the utmost importance as it imparts a moisture to the mixture which cuts the oil and makes it pleasantly workable as no other medium will do. When the paste seems to be thoroughly mixed and fine, add a few drops of oil of lavender, rubbing the mixture, breathing

if it does not you can make it disappear by moistening the end of your finger and touching the dot very lightly. Take care in making the dot that you do not press the brush too strongly on the china, if you do your dot will not be round. If you wish to make a fine line, touch this little lump of paste to the china and draw it lightly but firmly along the outline; when the paste gives out, take up another little dot and continue, starting back on the line a little way so that it will be continuous and of even width. If the line or dot is not sufficiently raised it may have a second application as soon as it is partially dry, that is, when the shine has disappeared. Do not wait

until it is perfectly dry, as that may cause the two layers to separate in the fire. If you wish to model a flower or scroll in the paste, use the larger brushes. Take up a dot as before on the point, touching the design lightly where the modeling is to be high and pressing the brush on the china where the design is to be lower and wider; any parts can be made higher by retouching when partially dry.

Many are the troubles met with in the paste work, but most of them will disappear when the worker becomes more accustomed to her medium. In some instances the trouble is due to under or over firing, too hard china, too much fat oil, etc., etc., but as a rule the real trouble is too little practice. If too much fat oil is used the paste will not stay "put" but will spread and run and look oily in drying. As a rule paste that looks oily when dry will chip or flake off or perhaps crumble in firing. If too much lavender is used the oils will separate from the paste leaving a moist spreading margin which will ruin anything unfired it may touch, the paste also will be rough after firing. If the paste is under fired it will crumble so it may be rubbed off with the finger, if over fired it will be difficult to make the gold adhere, if put on over heavy color without first removing the color from beneath, the color mixes with the paste and causes it to bubble and boil.

Paste for gold may be put on over a light unfired tint or lustre if perfectly dry, but for beginners it is safer to fire all under color first. Gold may be put on the paste when thoroughly dry, before firing, but it requires skill to get the best results in this way, so for the beginner it is safer to fire the paste first. Do not raise the paste too high or too sharp so that it will be disagreeable to the touch or catch the knife, fork, or spoon if used on the rim of a plate or saucer. Above all, if the paste does not look smooth and even, take it off and

try again, even if you do waste a little material, it is better to waste the material and the work rather than spoil the plate. Poor paste work is not to be endured by people of taste. It really is better, if you have the strength of mind and will, to practice paste work on a white plate for a week or so, washing it off every day and starting again, before you attempt to decorate anything definitely in this manner. Good paste work is a delight to the eye while poor paste work is the abomination of desolation.

HAZELNUTS

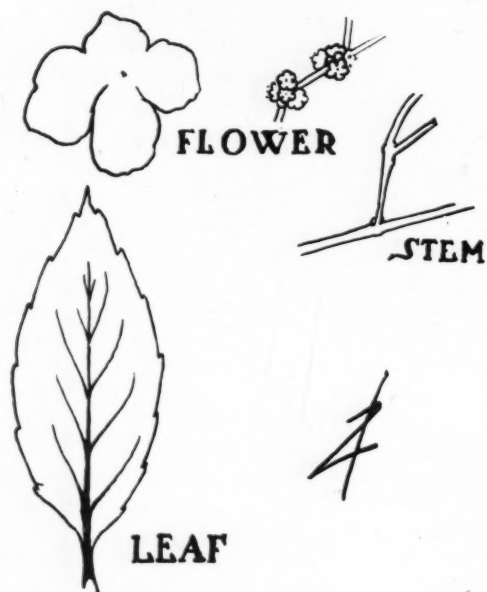
Henrietta Barclay Paist

COLORS, Sepia Brown or Fry's Meissen, Yellow Brown, Chocolate or Dark Brown. White Rose or Olive Green, Moss Green, Brown Green, Dark Green, Albert's Yellow, Yellow Ochre.

Paint the nuts for the first fire with the Green, White Rose, Moss Green, Brown Green, and the leaves same, strengthening in the darkest parts with Dark Green; stems in Sepia and Dark Brown.

For the second fire, wash the nuts with Yellow Brown all but the lightest parts, which remain green; pick out and shade with Sepia Brown, touch the leaves in the same way with sharp edges of Sepia or Dark Brown, stems shaded with Dark Brown. Paint the little tassel (catkin) with Moss Green or White Rose and shade with Brown Green, just a suggestion of Sepia or Yellow Brown at the dark and soften the shadow side.

A pleasing background can be made by using a little clear yellow and shading with the shades of green and brown at the darkest part.

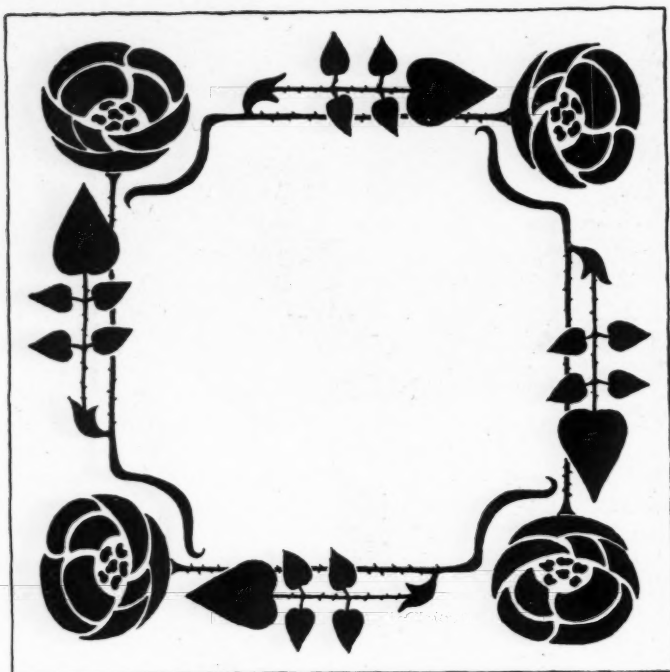


HYDRANGEA
RUSSELL GOODWIN





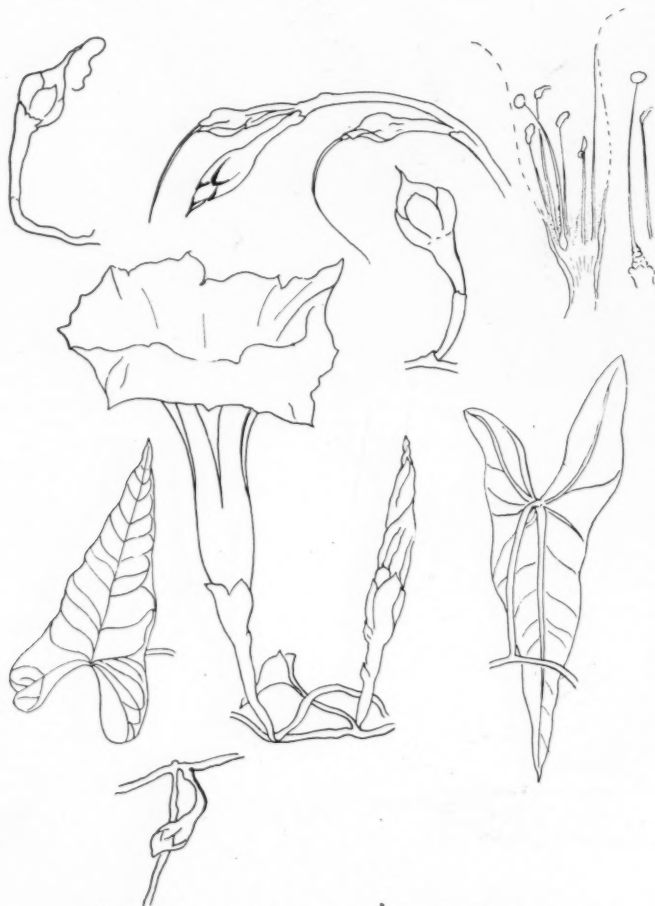
HAZELNUTS—HENRIETTA BARCLAY PAIST



ROSE DESIGN FOR TEAPOT STAND

Edith A. Ross

THE roses are in golden yellow, shading to orange yellow in center. Leaves, stem and scroll are reddish brown. The background is ivory yellow.



MORNING GLORY—MRS. ALICE WITTE SLOAN

LEAGUE NOTES

THE Christmas rush is over. The lull immediately following should be of incalculable value to us, enabling us to concentrate our faculties upon the competitive work. Those who have worked out the study course in its entirety heretofore are numerically limited, consequently it is not unreasonable to expect a deficiency this coming year. A candid self-examination will show us wherein we have failed in our duty as members of the League, and we trust this will be an incentive to us to attack the seven problems with a will. We dare not suffer ourselves to hope that all members will do all of the problems, but we believe that all members can send at least one piece, and we earnestly beg them to do so.

Exhibiting should not be optional. Fulfilling all requirements of the educational course should not be optional. Each member should hold himself severely responsible for the success or failure of the year's work, should know the value of the criticism, and should accept as a privilege the bringing before members and the general public of designs and color schemes true to art. Let our comparative travelling exhibition be in demand by every club.

For the Lewis and Clark exhibition at Portland, Oregon, we suggest sending work already finished, articles that have been viewed from every standpoint, weighed in the balance and found—acceptable. In the KERAMIC STUDIO last year and the year before, were seen pictures of work worthy of any exhibition.

In Portland, Oregon, at the home of Miss Kate Gibbs, Wednesday, Nov. 16th, The Portland Ceramic Club came into existence, with about twenty charter members. This is good news; we extend fraternal greetings and best wishes for their success.

BELLE BARNETT VESEY, President.



COFFEE SET

C. Verle Webb

FIRST sketch in panels $1\frac{1}{2}$ inch at top tapering to bottom. Tint top, panels and stem delicately in Miss Mason's blue green, or Lacroix night green. Paint small clusters of roses between panels with Miss Mason's peach blossom; paint tendrils in bright greens with touches of shading and brown greens. When tinting is dry, paint $\frac{1}{4}$ inch border around panels in liquid bright silver also band at top and sides of handle in silver, foot and knob in gold, also top and center of stem in gold, leave a narrow white panel on sides of foot in which paint several roses.

For second fire strengthen roses and tendrils, edge both sides of silver border with fine line of gold, paint small flowers and tendrils in gold on silver also on sides of handle. Back and inside of handle is of gold, bringing over edge $\frac{1}{8}$ of an inch on the silver. The lid is treated the same way as body. Sugar and creamer to match.



COFFEE SET—MR. & MRS. WEBB

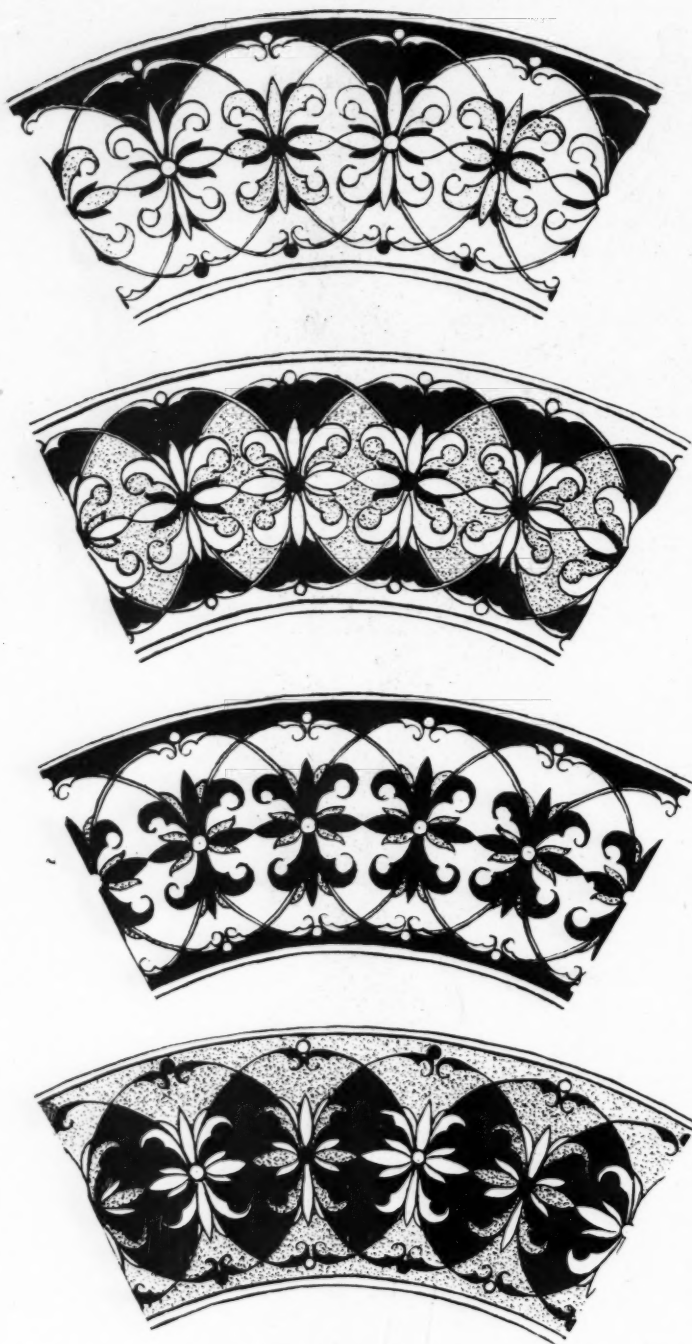


PLATE BORDERS

Clara Hastings

THESE designs are to be carried out in gold and enamels either flat or raised; flat color and lustre could also be effectively introduced. A few suggestions as to color schemes are as follows:

1. Black portions of ground, flat gold scrolls and outlines in raised gold; dotted ornaments, flat Turquoise enamel; white ornament in flat White enamels; centers of ornaments and jewels on rim, Turquoise.
2. Dotted portion, tinted Cream Lustre; dark portion, Yellow Brown Lustre; ornaments, flat light Yellow Green enamel; centers, dark Blue enamel; margin tinted light Yellow Green; jewels on rim, White; outlines, flat or raised gold.
3. Dark portions, Rose du Barry or some pretty salmon pink; white ground, a cream tint; dotted portions, Grey Green; jewels, white and outlines gold.

4. Dotted portions, Jonquil Yellow; dark portions, gold; white portions, White enamel; gold outlines.



WORKMAN WORSHIPS HIS TOOLS

Festival of Sri Pancham, Singular March Observance of India

OF all the many wonderful sights in that wonderful land of India, none is perhaps more striking to the European than the festival of Sri Pancham. Pancham is the god who looks after the implements of those who have to work for their living, and one day early in the year is set apart to pay homage to these implements. The night before the festival the mechanic polishes up his implements. If he is wont to look after a gas engine, he gives it a thorough overhaul, or if he be a carpenter, or a weaver or a blacksmith, he makes his tools bright and lays them out for the coming morn.

On the day of the festival the implements are festooned with flowers or other decorations, and during the day the religious minded Hindu offers dainties to his tool, particularly sweetmeats. While he offers the sweets he mutters prayers, invoking success to his future labor.

It is wonderful how the sweetmeat enters into the life of the Hindu. It is eaten out of all proportion to his other food; but then, an Indian sweetmeat is a sweetmeat. Many a Hindu family lives entirely on confections, and the latter do not carry with them the surfeit experienced after an overdose of butter-scotch. The Mayara and Halwi castes make the confections, and the delicacies are highly prized by all classes of people in India—so much so that the demand for them by the poorer families is limited only by their means. The dainties manufactured and sold by the Halwis require very considerable skill, and are very costly. So it will thus be seen that the Hindu, in offering sweets to his implements and his gods, does the best within his power to pay homage to that which brings him the wherewithal to live.

After the offering, the various castes congregate together, eat the sweets and hold high holiday. The higher castes, among whom are numbered the Government clerks, etc., pay homage to the items by which they get their living. At one ceremony some thirty clerks erected an altar on the roof of the buildings in which they work. The altar was made of an old packing case draped with paper, and surmounted by a large bottle of ink. Around the bottle were placed penholders, nibs, sealing wax, envelopes, blotting paper, and last, but not least, red tape. The clerks marched reverently to the ink bottle, etc., offering them gifts of food and coins, the service concluding as usual with a feast of sweetmeats. Only certain castes may eat of the sweetmeats offered by other castes to the gods.

It is laid down for instance, that a Brahman must avoid, if possible, eating any kind of food in the house of a Sudra (artisan), and that under no circumstances is he to eat any food cooked with water and salt by a Sudra, or touched by a Sudra after being cooked.

It is interesting to note that among the "clean" Sudras are weavers, sweetmeat makers, ironsmiths, goldsmiths, copper-smiths, braziers, carpenters, tailors and grain parchers. Among the manufacturing and artisan castes that are regarded as "unclean" Sudras are the brewers, tadi drawers and sellers of spirituous liquors, oil manufacturers, salt manufacturers, leather workers, mat workers and basket makers. Barbers are generally regarded as "unclean" and laundrymen are unequivocally classed in the same lot, the idea being that they have a lot of dirty washing to do. Certain domestic servants are also classed as "unclean."—*London Express*.

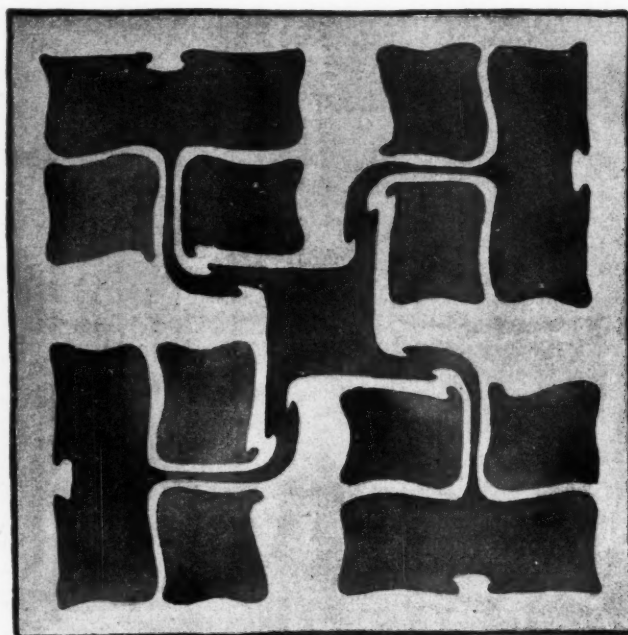


"SHOOTING STAR" DESIGN FOR SALAD BOWL—EDITH ALMA ROSS

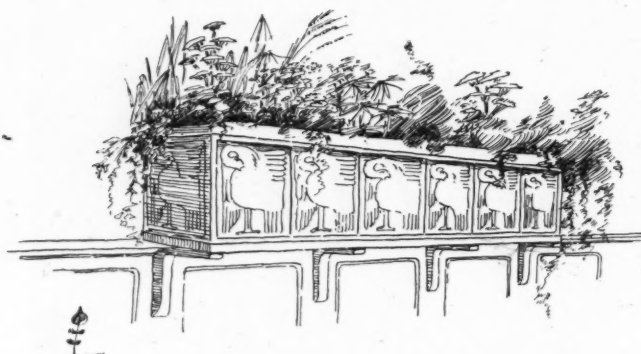
Dark portions of design Dark Blue; light ground, Pearl Grey; dark grey portion, Light Brown; medium grey portion, Salmon Pink; flowers, Pale Cream; centers and pink petals, stems and leaves, Grey Green; outlines in Gold.



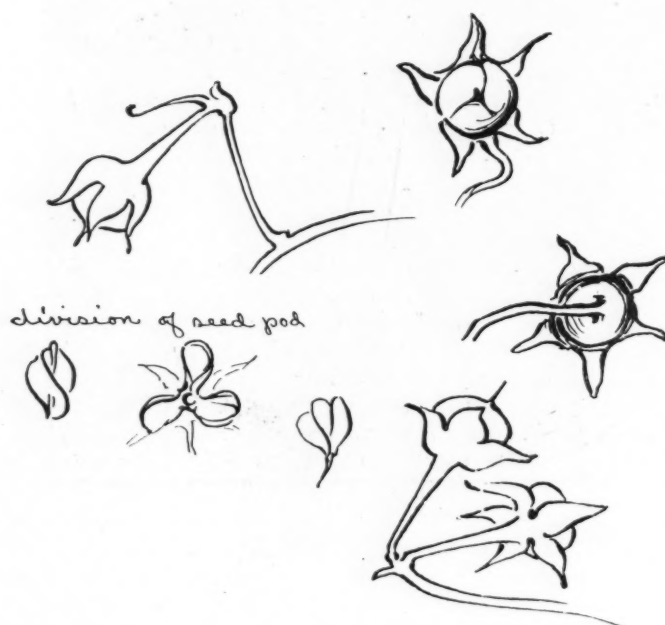
TILE FOR WINDOW BOX (REDUCED). FIRST PRIZE—E. A. ROSS.



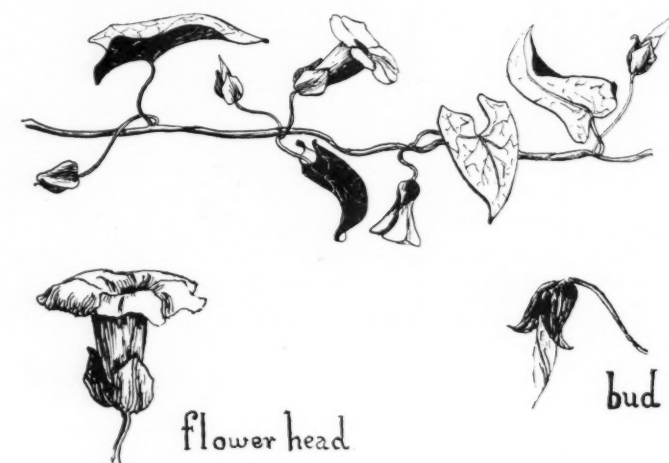
TEA TILE (REDUCED). FIRST PRIZE—EDITH ALMA ROSS



TILE WINDOW BOX—EDITH ALMA ROSS



MORNING GLORY SEED POD—AUSTIN ROSSER



CONVOLVULUS OR MORNING GLORY—YVETTE STORK

LANTANNA

K. E. Cherry

FIRST fire:—Albert yellow, yellow brown and brown green and yellow red. Leaves are brown green, shading green and auburn brown. Stems are auburn brown and shading green.

Second fire:—Yellow brown, yellow red, blood red. Leaves, yellow brown and brown green, shading green and black. Background, yellow brown, yellow red, shaded to auburn brown, brown green with touches of blood red.

STUDIO NOTES

Mrs. A. L. Blanchard has closed her studio for the winter and has sailed for the Orient where she will devote her attention to gaining new ideas for tapestries, etc. Her studio will again be opened in the spring.

Mrs. T. McLennan-Hinman, of 293 5th Ave., New York, will teach in Chicago February 1st. For further information write above address or A. H. Abbott, Artist Materials, Chicago, Ill.



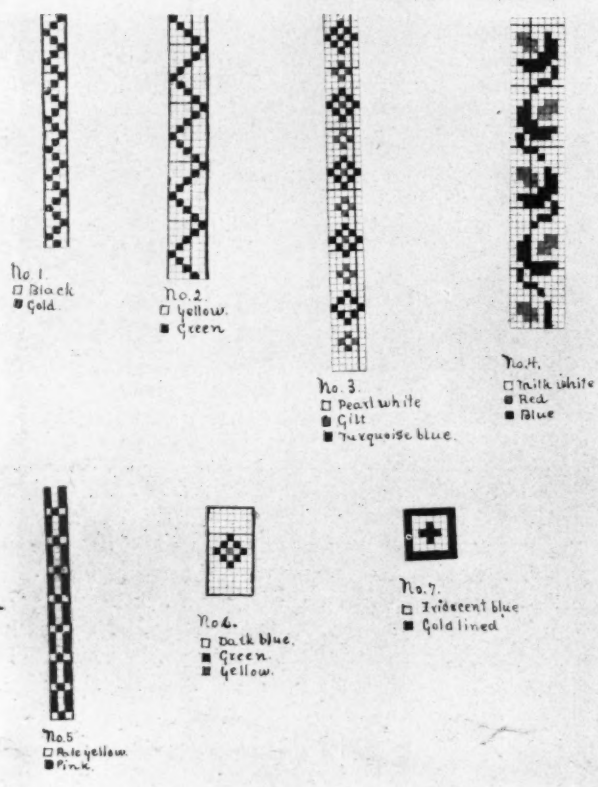
LANTANNA—K. E. CHERRY

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Karol Shop, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



MISS G. POMEROY

Illus. No. 1

BEAD WORK

Miss G. Pomeroiy

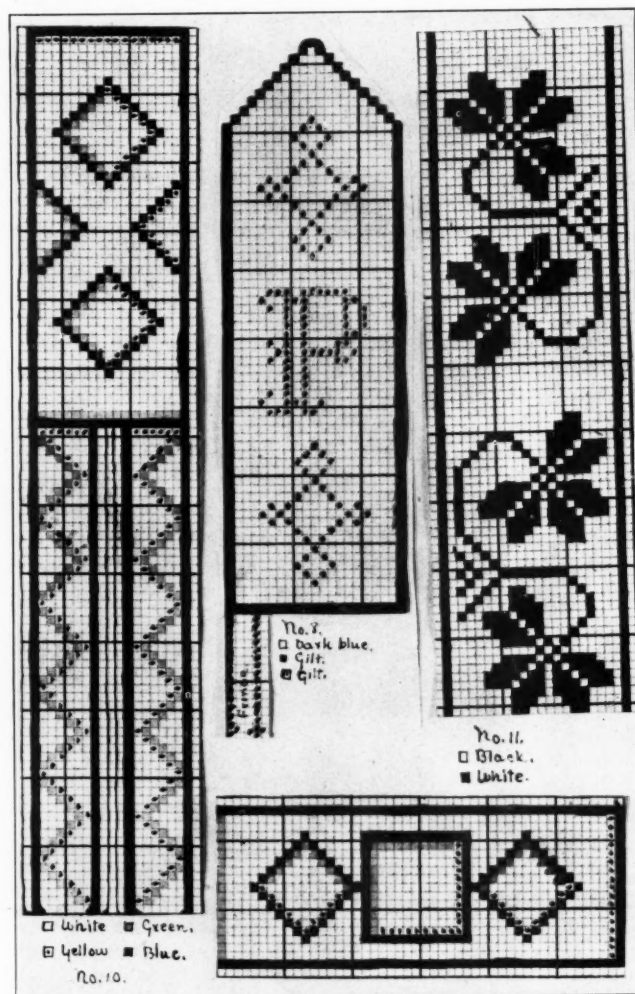
BEAD weaving is among the primitive arts lately revived and possesses distinctive artistic value when both design and color scheme are well planned. Many small articles useful and ornamental can be made in this medium, but as in all handiwork, unlimited skill and patience is needed.

Great care must be exercised in the selection of beads. Most of the beads are imported but they are not all fast colors and many of them quickly turn a dirty white. Most of the iridescent colored beads are treacherous, but the iridescent white bead is safe, also the opalescent white. Consider well the size of the beads and buy those that run regularly, if possible. Even the best beads vary in size and many must be discarded in order to make smooth work. The gilt beads, so much used, are likely to tarnish, but gold plated beads are on the market. The gold lined glass bead is the most satisfactory. It is well to buy more beads than needed, if there is any doubt as to quantity, for it is often impossible to match them. Different bunches of beads usually vary a little in color, just enough to ruin a nice piece of work.

Some beads have very small holes, while others will take in a No. 12 needle without any difficulty. It is well to carry a threaded needle when buying beads, testing each variety and remembering that, in loom work, the needle must pass through the second time. The No. 12 needle is the one usually used for

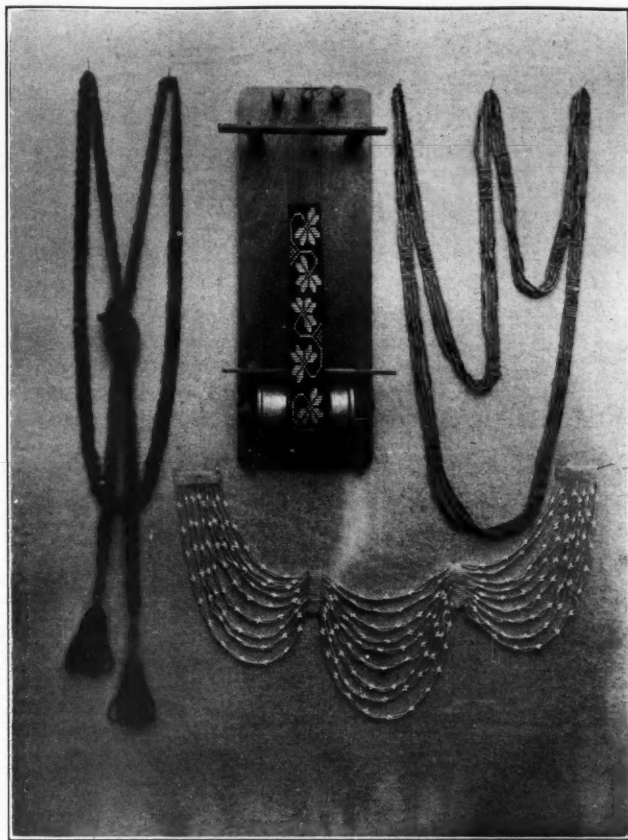
ordinary work. Not a sewing needle, but a regular bead needle. For the very fine work, needles as fine as No. 16 are used. Letter A sewing silk is the most satisfactory for use in the needle and purse silk for the warp or the foundation in the weaving of belts and chains. Strong linen thread, Taylor's or Marshall's, can be used for the warp, but linen wool thread is too fine to wear well. In examining a hundred year old woven chain, made on a silk foundation, not one thread of the warp was found to be broken. In the old woven chains the entire names of the makers and date of making are often found.

The simplest problem in bead work is the strung chain, selection and arrangement of the beads making the beauty. A very rich looking strung chain can be made of cut jet beads with an occasional bright colored bead. The fancy beads should vary in shape and color, the smallest being as large as a full grown pea, combined with both large and small jet beads. Carved ebony or sandal-wood beads often work in well and sometimes a tassel is put at each end of the chain. These tassels are made of small beads and show the same colors used in the chain. In this chain use as many strands of purse silk



MISS G. POMEROY

Illus. No. 2



Amber Chain

Loom with Belt
Colonial Necklace
MISS G. POMEROY

Woven and Strung Chain

Illus. No. 3

as the beads will carry, and to fasten on the tassel, bring the threads down through the large beads at each end, spread the tassels open, and tie on with these threads. When the tassel falls back the knots are hidden if the tassels are full enough.

One and a half full bunches of 00 seed beads are required for a long braided chain. Use a large fancy bead for the heading of each tassel and at the end of each strand in the tassels have a bead the size of a small pea. These beads can be bought by the string, twenty-four in a string.

String six threads of No. 80 Marshall's linen, each three yards long with fine amber or any colored beads. Using two threads as one, make a regular three stranded braid. In stringing leave plenty of room at the ends of the thread to tie on the tassels, also have the beads very close on the linen so that there will be no slipping when forming the braid. Although made for a chain, this braid can be woven as a belt by wearing the chain double around the waist with the ends passed through the loop.

Woven work—A good loom can be bought at any bead store for fifty cents. There are many kinds but all are good that have rollers on which to wind the finished work. The Apache Bead Work Loom, as illustrated, is a very good one.

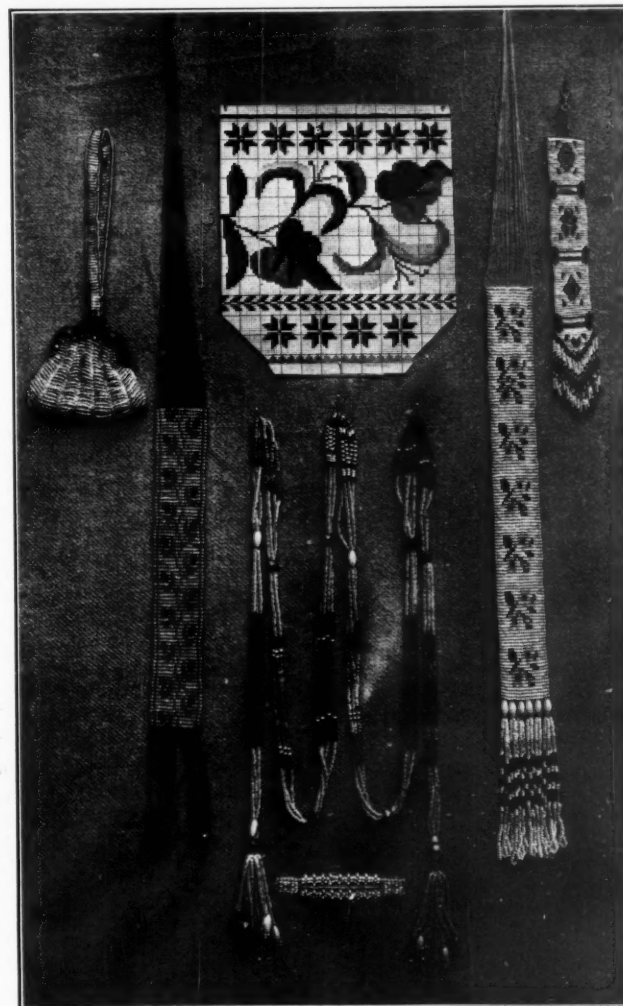
Design No. 1 may be worked out in black and gold or black and steel beads for a watch chain. If the beads are very fine make the chain five beads wide carrying out the same idea. Take four threads of black purse silk, each fifty two inches long and fasten into the loom. Use letter A black sewing silk and No. 12 needles, if they are fine enough for the beads selected. Take a piece of silk twice as long as usually needed in sewing and thread a needle on each end. With one needle pick up 2 black and 1 gold bead; push them to the center of the silk. Then place the beads under the warp

threads on the loom and push them up through. With one needle pass the silk through the beads above the warp and they will be firmly fastened. With the other needle pass the silk through the same row of beads the third time, drawing the threads closely. There will then be a needle on each side of the work. Pick up 1 bl. 1 gl. 1 bl. beads and press them into the warp. With the other needle fasten them above the warp. The work can be done with one needle but it is not alike on each side or so strong. If one thread chances to break the other will be likely to hold until the beads can be saved or the strand mended.

Always use beads of uniform size, and push each row up firmly before putting in another. When the threads begin to get short weave them back for a few rows and cut them off closely between the beads. If cut on the edges it will produce a ragged effect. If the chain is to be finished for a watch join the ends in a catch.

Design No. 2 is of Indian origin and works up prettily in green and yellow.

Design No. 3 is for a fancy chain finished with tassels. Use six strands of white purse silk, each strand being 64 inches long, for the warp and white silk No. A for the woof. The foundation beads are pearl white, the diamond figures of turquoise blue, and the centers and small designs of yellow. Each end is to be finished with a large blue and yellow bead,

Bostonia Purse
Rosebud BeltColonial Bag Design
Rainbow Chain
Sample for Design No. 7
MISS G. POMEROYOriginal Fob
Forget-me-not Belt

Illus. No. 4

below which should be a tassel of white beads, with one yellow bead after every five white ones.

Design No. 4 is very pretty and was called in colonial times the "Rosebud" pattern. The warp threads are of grey purse silk with grey sewing silk for the woof. The design may be made up in various combinations. Red buds, green leaves, and a white background would be pretty or a background of milk white beads, pink buds and leaves of blue make an effective combination if the colors are chosen so as to harmonize. If the chain is to be used for a watch it should be 52 inches long and finished with a silver catch.

Design No. 5 can be made either three or five beads wide using green in the background and pale yellow or white for the design.

Attractive chains are made by combining the woven and strung work as in illustration No. 3. Green and blue were the colors used with a dash of Indian yellow. For the warp take eight threads of black linen, each $1\frac{1}{2}$ yards long, leaving at least five inches of the warp for finishing. Weave in the design No. 6 which will make a space more than one inch in length. The background is of dark blue, the diamond green and the center bead yellow. When the design has been woven take the work from the loom and on one outside thread string 24 blue beads, 4 green, 1 yellow, 4 gr., 24 bl., 4 gr., 1 y., 4 gr., 24 bl. beads. Pass the second strand through these same beads, making one beaded string on two threads. On the third thread string 38 bl., 4 gr., 1 y., 4 gr., 38 bl. and pass the fourth thread through them. The third beaded strand should be strung like the second and the fourth like the first. These strands should be exactly even when finished and as the beads vary in size, it may be necessary to add or subtract a bead or two to even the ends. When the work is replaced in the loom weave in the same design as before. Carry the woof thread through one of the outside strung threads as it is better not to break the thread when it can be avoided. Make eleven of the woven spaces and eleven strung spaces. The ends are joined without any finish by weaving the threads back and forth. It might be well to make but half the design at the beginning and complete the figure at the end.

In design No. 7 the beads used were a beautiful deep iridescent blue, combined with gold lined beads. The woven section was seven beads wide, so use eight threads in the warp. On each of four warp threads string a few blue beads, after a few sections are made you can decide as to the whole number needed. On two other threads string a few gold lined beads and on one of the remaining threads string quite a quantity of gold beads. The eighth thread should be passed through the thread just strung, making one double thread.

When fastening the work in the loom enter first a thread containing blue beads, then gold, then blue next the double thread of gold, then the remaining blue, gold, and blue threads. Push the beads along and weave in the design, making the border and cross of gold lined beads and the foundation of the blue beads. When the first woven space is completed take two blue beads on the needle and weave into the first three threads. Push up 1 bl., 1 gl., 1 bl. beads, after which weave in two more blue beads. This makes a flower like figure or forget-me-not as it is called. Repeat this figure nine times and make nine similar figures on the other side of the chain. (See sample for this design, illustration No. 4.) Push up enough gold beads on the double thread to equal in length the figures either side of it and weave in another solid space. Gold and blue beads were combined with an occasional larger blue bead in the tassels. Each tassel was headed with a handsome blue and gold bead.

WATCH FOBES

Watch fobs are usually made about $5\frac{1}{2}$ inches long including fringe and about an inch wide. Some of the fobs are straight across the bottom with a fringe for a finish. These are usually pointed at the top where the catch is joined, they are also made straight across the top, and pointed at the lower edge, with a fringe below. Of course the warp threads cannot be of purse silk in such a short piece. Use twist, coarse or fine, or linen to suit the size of the beads. No. 80 linen is a good No. for the warp. Allow several inches of extra length for it is exceedingly difficult to string the fringe and fasten the ends if the threads are short.

Illustration No. 8 could be made of fine white beads with the design in silver or color or with a black background and design in steel or gun metal.

BELTS

Use purse silk for the foundation of all belts and as coarse a sewing silk as the beads will carry for the woof. If the belt is to be waist length only, allow not more than six or seven inches beyond the required length and join the ends with a buckle. Many of the belts are made long enough to cross in front, the ends falling ten or twelve inches below the waist line. The long belts often measure a yard and a half and are far more attractive than the short ones. It is an excellent plan



MISS G. POMEROY

Illus. No. 5

to line any of the belts with a piece of silk or ribbon and put hooks and loops on the crossed belts to fasten.

In design No. 3, it is better to arrange the warp on the loom so as to begin in the center of the belt and weave in the figure shown in the upper part of the design. This figure will not be repeated but the following figure will be until the belt reaches three inches below the waist line after the ends are crossed. The warp should then be divided into two parts and the small figure woven into the length of five or six inches in each part. When the narrow ends have been woven on one end of the belt readjust the work in the loom and weave the other half. Each narrow end should be finished with a tassel, headed by a large bead. Beads twice the size of the beads used in weaving could be put in occasionally when making the tassel. The background was of opaque white beads, the border, rectangle, and diamonds of blue with a touch of Indian yellow and green as indicated below the design. Each section should be separated by the bars of blue, green, and yellow. In the design the effect of a rectangle and diamonds is not brought out as the beads elongate any design to a marked degree.

The clover-leaf design for a belt still in process in the loom (illus. No. 3), was made with a black background and lavender figures; this is also effective worked out in black and white or

white and green. Illustration No. 5 shows what is meant by the divided ends. The center warp thread is not used in the weaving of the ends but woven back into the belt and cut off.

If by chance a belt is too short after being cut and started it is possible to piece the warp almost invisibly, if the threads are neatly woven in at different distances from the end, but if the new threads are started at the same place the join would surely show.

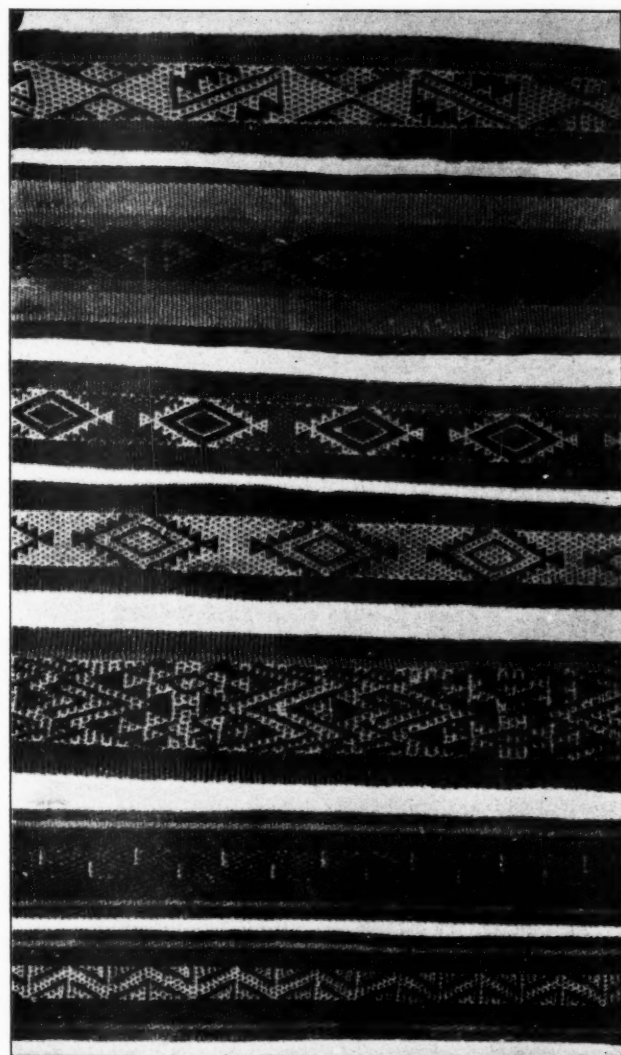
BAGS AND PURSES

In the olden days bags were usually knitted or sewed on canvas. In knitting the bags, a great feat was accomplished when the stringing was correctly completed, one mistake throwing out the whole design. The canvas was usually home-spun cotton cloth, which was more evenly woven than that we get to-day. If the bag was to be made of dark beads the white cotton cloth was dyed.

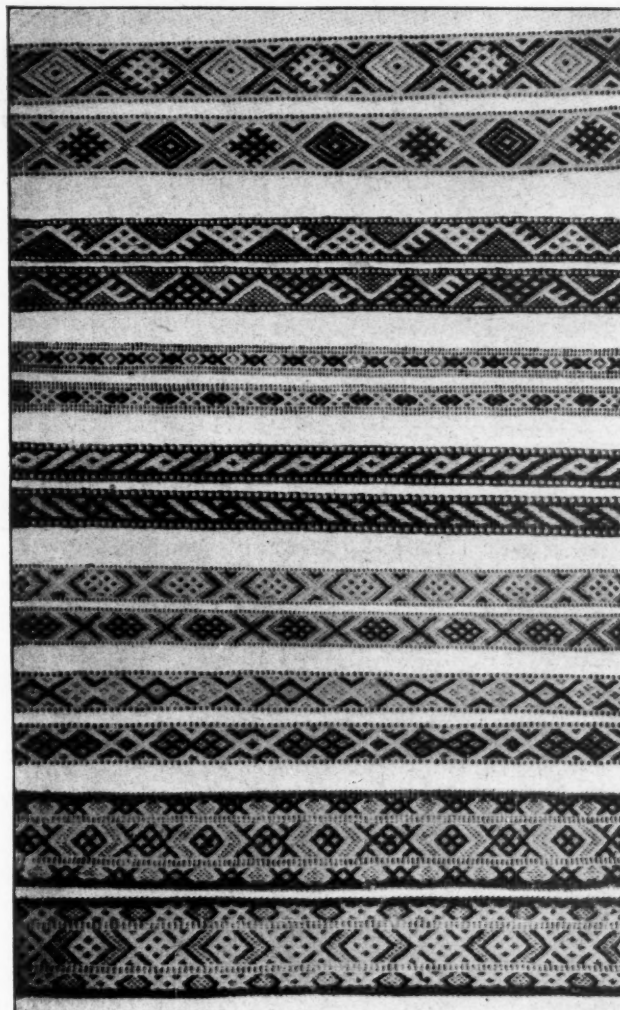
Canvas for bags and purses can be bought now having the patterns stamped on them, but these are to be filled in with large beads and are not so handsome or so artistic as the crocheted bag or purse of fine beads.

Card cases and purses are often crocheted and the bead covers can be mounted on the leather cases at a jeweler's or where these leather goods are manufactured.

The modern bag, when made of fine beads and usually crocheted and is very firm and strong if well done. The little



Illus. No. 6



Illus. No. 7

purse (illus. No. 4), is known as the Bostonia purse and directions for making can be bought with the tops. They are attractive made of white grey or steel beads knitted on white, green or grey purse silk. The little chain serves as a handle and is made five beads wide to match the bag. The chains are often made of sufficient length to be worn about the neck and allow the purse to fall below the waist line.

Letter A silk is used with the single crochet stitch. The bag is begun at the bottom and widened at each end until the full width of the bag is made, a process very similar to that of making a mitten.

The woven garters and belts in illustration No. 6 were made in Helsingfors, Finland, and those in illus. No. 7 by the Pueblos Indians. They are interesting in design, and should be helpful to workers in beads.

LEATHER WORK

IN the illustrations given there are several methods of treating leather. The equipment for these simple processes is small and inexpensive, as follows:

Two modelers, each having a tool on both ends; one tool is sharp and three cornered, called a liner, the other three are round and thumb shaped modelers, of different sizes. A piece of marble or glass, large enough for the leather used, a T square and triangle, a sponge and one or two cutting knives.

MATERIALS

For the magazine cover (illus. No. 1), Russian calf and Ooze calf. The note book cover (illus. No. 2), Russian calf,



Illus. No. 1

Grace Spalding.

also for the pocketbook (illus. No. 3). Ooze sheep skin or Ooze calf for the two card cases (illus. Nos. 4 and 5) and case for ribbon needles (illus. No. 6).

METHOD

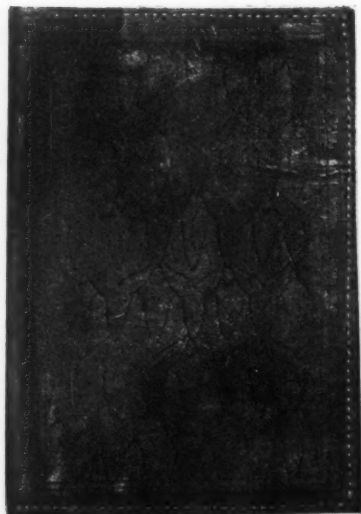
The magazine cover, by Grace Spalding, could be made to

fit a book or magazine. There are three pieces used, one for the outside and one each side of this, inside for the pockets into which the cover of the book or magazine is slipped. Select the best part of the leather for the outside piece, cut all three pieces with a margin for working. The design should be accurately drawn on stiff paper and traced on the leather with a sharpened pencil; dampen the leather and outline all lines carefully with the liner. Use the modelers now, and with the leather still damp put down the background, this naturally raises the design, model the design a little giving only enough detail to relieve monotony. When all the modeling is finished and the leather perfectly dry, place it on a piece of soft wood and with the sharp cutting knife cut out the spaces, holding the knife in an upright position. To line these spaces, put the cover face downwards on a clean cloth and rub Sphinx paste into the leather round each space, taking care that no superfluous paste is left on them. Place the ooze leather over the spaces to be covered, and smooth it down with the fingers. Put it under a weight until dry.

The next step is to cut all edges perfectly true and lace them together. Make a line all round the cover about $\frac{1}{2}$ an inch from the edge, and punch holes on this about $\frac{1}{2}$ an inch apart. Take a metal rule and a sharp knife, cut narrow throngs from the calf skin, join them neatly with paste until you have enough lengths to go nearly three times round the cover. Commence at the centre or fold, and bind over and over through the holes leaving a long throng each side at the fold to tie through the centre of the magazine. The ends of these throngs can be knotted or Japanese coins, or beads, can be used to finish.

The cover for the note book was modeled, the sides being left long enough to turn in and make pockets for the cover of the note book to slip in. These sides can be stitched on a machine with the same colored silk, or laced with the leather throngs.

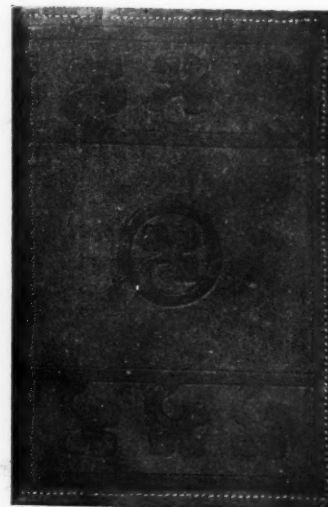
The card cases were made of sheepskin, ooze side outside. Trace the design on and without dampening the leather, outline all lines with the liner, and fill in the design or background with dyes or water color. Use the color carefully, rather put it on twice than too much at one time, and do not let it run



Illus. No. 4 Ava M. Froehlich.



Illus. No. 2 Ava M. Froehlich.



Illus. No. 5 Emily F. Peacock.

outside the lines. It is well to try the colors on a sample of leather first, and when it is satisfactory be sure that there is enough mixed. When the cases are finished and evenly cut line them with a thin leather making a pocket each side. Sew these carefully on the machine with the same colored silk.



Illus. No. 3 Mary Peckham.



Illus. No. 6 From Miss Barck's Studio.

The little case for ribbon needles was made in Miss Barck's studio. Two pieces are used for this, cut small openings in the top piece for the needles to slip through and stitch both pieces together on the machine. Use the same materials and method as given for the card cases.

The pocketbook (illus. No. 3) was made from light tan

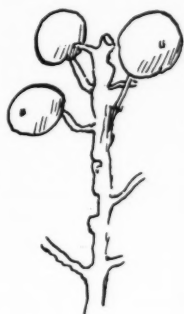
colored Russian calf, one piece for the back and flap and one for the front. Model the design slightly and stitch the two pieces together on the machine. Fasten with a button or snap.

ANSWERS TO CORRESPONDENTS.

M. O.—Probably the cause of your enamel chipping off in the first fire, is the hardness of the French porcelain. You might try using $\frac{1}{4}$ flux. It is always best in using a new tube of Aufsetzweis to squeeze out the amount you may wish to use, on a fresh piece of blotting paper which will absorb the superfluous oil, this is also a good thing to do with an old tube where the oil has separated from the enamel. There would be less danger of chipping and you would probably obtain smoother results by mixing your enamel with oil of lavender instead of with spirits of turpentine and breathing on it if it tends to spread as with raised paste for gold. An article on the latter subject will be found in this number of KERAMIC STUDIO.

D.—There is no danger of firing your kiln too slowly—that is not the trouble with your paste and enamel. Possibly you are using a very hard kind of porcelain which often causes paste and enamel to chip. Read the article in this number on raised paste; the same directions apply to enamels except that if you use the tube enamel it is not necessary to add fat oil. Unfluxed gold is used just in the same manner as the Roman gold but on raised paste and over fired color, not on white china. The mat colors are dusted on as you dust on any powdered color, sometimes if they come out a little rough they are rubbed down with the finest sandpaper.

M. L. B.—You will find an article in March, 1904, K. S. in regard to the decorating of sets of china for table use. As to the price for a set of 140 pieces it would be impossible to give an estimate without seeing the finished work. The price depends upon the amount of work on the design and the perfection of its execution. It would range from \$150 to \$1,000 according to the value of the buyer's ability to pay.



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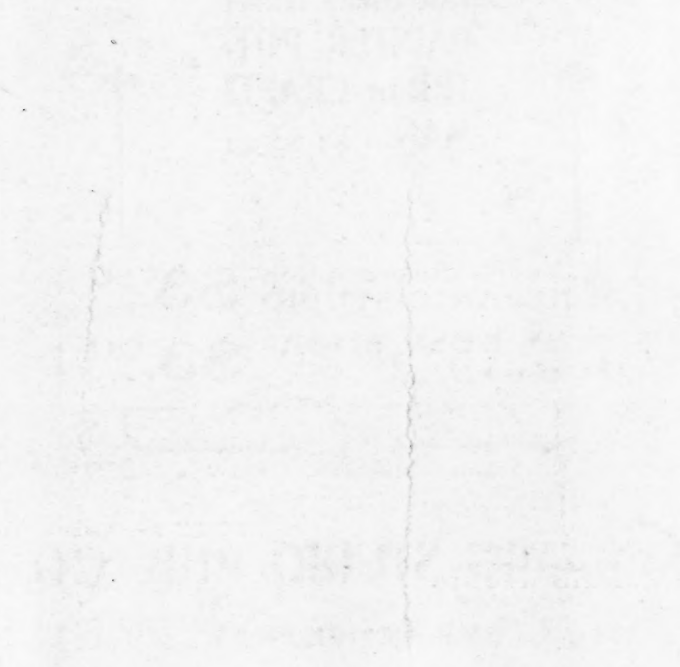
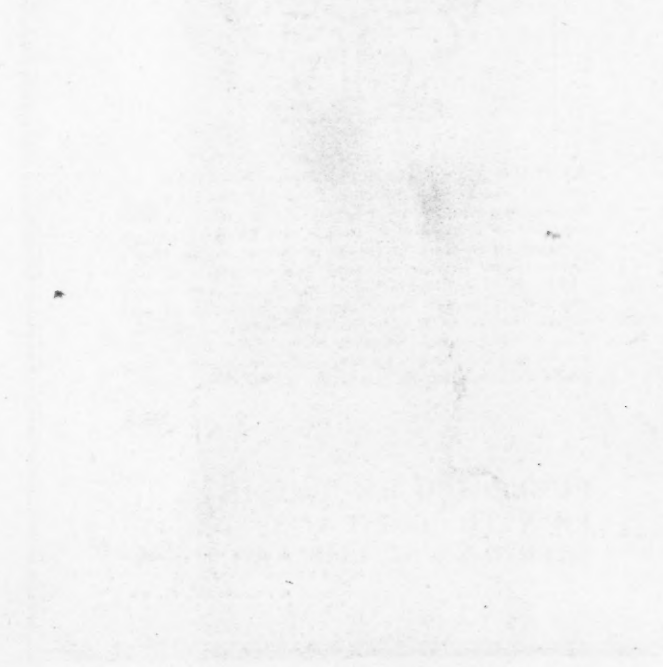


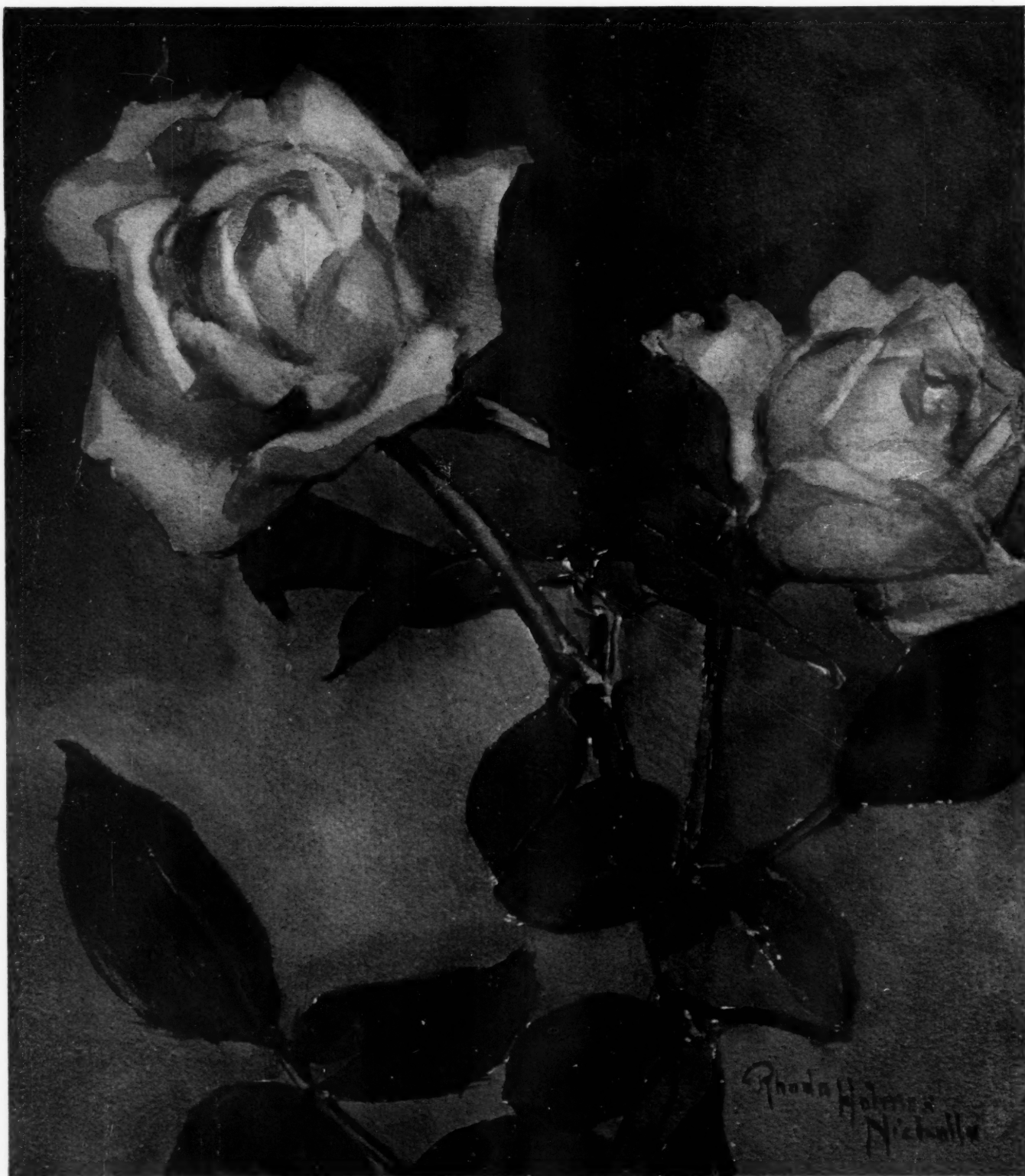
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FEBRUARY, 1905
SUPPLEMENT TO
KERAMIC STUDIO

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